THE

DRAMATIC CENSOR;

OR,

Weekly Theatrical Report.

NUMBER X.

SATURDAY, MARCH 8, 1800.

Οὐκ ἔστι μαθητὴς ὑπὲρ τὸν διδάσκαλον, οὐδὲ δοῦλος
ὑπὲρ τὸν κύριον αὐτοῦ.
Καὶ ἐχθροὶ τοῦ ἀνθρώπου, οἱ οἰκιακοὶ αὐτοῦ.

— — — — — — —

——*fugere pudor, verumque, fidesque;*
In quorum subiere locum fraudesque, dolique,
Insidiæque, et vis, et amor sceleratus habendi.

DRAMATIC WRITERS, who desire to have an EARLY Review of their Publications, are requested to send a Copy to the Editor, at JUSTINS's Printing-Office, Pemberton Row, Gough Square.

DRURY-LANE*, SATURDAY, *March* 1, 1800.

PIZARRO—*Sheridan.* OF AGE TO-MORROW.

COVENT-GARDEN, SATURDAY, *March* 1, 1800.

SPEED THE PLOUGH—*Morton.* NETLEY ABBEY—*Pearce.*

THE Entertainment ranks among the most futile dramatic productions, which the rage for *ballad-singing* rescues from execration and rejection, to the impeach-

* The prohibition of theatrical performances, two nights in the week during *Lent*, whilst a more profane jumble of *Christianity* and

impeachment of the public taste, and the disgrace of our national literary character. It has neither plot nor humour to recommend it. We would further add, that *illiberal sarcasms* on an enemy, are beneath the dignity of a great and powerful state.

DRURY-LANE, MONDAY, *March* 3, 1800.

PIZARRO—*Sheridan.* OF AGE TO-MORROW.

AFTER being regularly *dozed* (to make use of the language of Mr. *Mist*, P. M. and M. P. in Mr. REYNOLDS's New Comedy of *Management*) twice a week for the last three months with Mr. SHERIDAN's grand German specific, the town has now the prospect, thanks to the forth-coming *Egyptian Festival*, of a temporary respite from this course of dramatic medicine. The bills announced, that after this evening, *Pizarro* will *secede* for the present from the theatre of war in Drury-Lane, and leave to younger heroes the task of prosecuting the theatrical campaign, which he has so successfully commenced.

COVENT-GARDEN, MONDAY, *March* 3, 1800.

SPEED THE PLOUGH—*Morton.* RAYMOND AND AGNES—*Farley.*

Paganism is tolerated, under the denomination of *Oratorios*, or *Sacred Music*, appears to us a species of moral absurdity, for which no apology can be offered, but the stale plea of *precedent*; a plea, which in church and state, in politics and in law, but too often serves as the substitute for argument and reason.

DRURY-

DRURY-LANE, TUESDAY, *March* 4, 1800.

THE STRANGER—*Altered from Kotzebue.* OF AGE TO-MORROW.

THIS play, like its cousin-german, is (if credit may be attached to a theatrical advertisement) to be laid on the shelf for a season, to make way for the New Opera. An overflowing house was the natural consequence in both cases.

An apology was made on behalf of Mrs. BLAND, who was prevented from appearing in public this evening by a recent loss in her family. We understand one of her children was unfortunately burnt to death, by its clothes taking fire; an accident, which of late has become very alarmingly frequent. Mrs. ROFFEY undertook her plaintive air in the Fourth Act, and was favourably received.

COVENT-GARDEN, TUESDAY, *March* 4, 1800.

SPEED THE PLOUGH—*Morton.* OSCAR AND MALVINA —*Byrn.*

THE Entertainment, which was acted this evening for the first time during the present season, is a *showy spectacle*, but by no means equal in merit to the heroic ballet of *Raymond and Agnes*. It were greatly to be wished, that some *safer* expedient could be adopted for breaking the violence of *Oscar's* fall, in the scene where he leaps from the rocky precipice into the arms of his soldiers. A serious disaster happened in this part last season, and had nearly occurred

again this evening. A civilized audience will ever experience a cruel drawback on the gratification they might otherwise receive from an exploit of this nature, when the idea of personal danger to the individual, whose talents are exerted for their amusement, obtrudes itself upon their mind. The Theatre was crowded to overflow in every part.

DRURY-LANE, THURSDAY, *March* 6, 1800.

THE RIVALS—*Sheridan.* BLUE BEARD—*Colman.*

IN compliment to the Royal Family, who visited the Theatre this evening, the popular Entertainment of *Blue Beard* was represented with its *pristine* attractions. Mademoiselle PARISOT, by permission of the Proprietors of the Opera House, exhibited those *attitudinarian* graces, which originally so strongly contributed to the interest and success of the piece. Mrs. CROUCH appeared in public for the first time since the lingering indisposition, under which she has laboured, in consequence of the accident which befel her, in the concluding scene of this very identical Entertainment, on the 27th of December last. Miss LEAK, in the absence of Mrs. BLAND, undertook the part of *Beda,* and sang with considerable taste.

COVENT-GARDEN, THURSDAY, *March* 6, 1800.

SPEED THE PLOUGH—*Morton.* OSCAR AND MALVINA—*Byrn.*

THEATRICAL

THEATRICAL CRITICISM, &c.

Involving a candid Investigation of the Pamphlet, entitled,

"A STATEMENT OF THE DIFFERENCES SUBSISTING BETWEEN THE PROPRIETORS AND *Eight* PERFORMERS OF THE THEATRE-ROYAL, COVENT-GARDEN."

Given in the Correspondence that has passed between them.

[*Continued from page* 307.]

In the preceding Number of the DRAMATIC CENSOR, we gave an ample detail of the reciprocal correspondence which passed between the Proprietors and the eight *malecontents* of Covent-Garden Theatre. We now proceed, with the same impartiality and freedom of discussion, which we observed in our Strictures on the former part of their *Statement*, to analyze their voluminous Letter to Mr. HUGHES, the Treasurer.

They begin with combating the remarks of the Proprietors, in answer to their request for a minute specification of all, and singular, the *items* of the charge incurred by taking a Benefit, *viz.* that a request of this nature "is, for obvious* reasons, totally unreasonable." This the Performers deny, and

* What these *obvious* reasons are, it is not for us, who have no concern with the *internal economy* of a Theatre, to determine. But that there may exist, as well in the dramatic as in the political world, certain private arrangements, certain *arcana*, or *state secrets*, which the *cabinet* may not think proper to divulge to the community at large, we can readily conceive. That such *prudential objections* actually

and renew their insidious impeachment of Mr. HUGHES's veracity, by again insisting that the *affidavit* of the Treasurer, (the identical person who, from his *official* situation, must be thoroughly competent to form an accurate estimate of the expences of the Theatre) can afford no satisfaction on this point. They accuse the Proprietors of "withholding the *only* proof that can be given of the justice of the charge;" and have the hardihood to assert, that the expences are augmented without even any *apparent* cause, though it must be obvious and *apparent* to the dullest capacity, that the existing burdens of

---

ally do exist in the present instance, the conduct of the Proprietors clearly demonstrates. The dispute, therefore, may be reduced to this plain and simple point:—The Proprietors, as *men of honour*, declare, that the nightly expences of the Theatre exceed the sum of one hundred and sixty pounds; the Treasurer offers to substantiate this assertion by the most solemn mode of asseveration—*an oath*. Do then these eight *malecontents* mean to contend, that the honour of the Proprietors is not to be trusted, and that the *affidavit* of the Treasurer is unworthy of credit? Their obstinacy in demanding a specification of the various *items* of the charge placed to their account for Benefit expences, down to the tallow-chandler's and oilman's bill, falls little short of such a declaration. And surely, it would be more manly in them to avow their sentiments with boldness, than thus darkly to insinuate, that they suspect the Proprietors and the Treasurer of the Theatre (men moving in a sphere of life, which exempts them from the temptation of committing a dirty action for the sake of a *trifling* pecuniary gain) capable; the one party of advancing a direct lie, and supporting it by the subornation of perjury; the other, of actually forswearing himself for the pitiful sum of twenty pounds!

Degeneres animos timor arguit.

the

the times, operating in all the detailed *items* of taxes, imposts, and assessments, must fall beyond conception heavily, upon an establishment of so comprehensive and intricate a nature, as a London Theatre-Royal.

Having thus, in their own opinion, satisfied the public of the reason and justice of their demand, they next have recourse to the hacknied plea of *precedent*, and attempt to draw inferences favourable to their own pretensions, from circumstances which no longer exist, to the present state of the theatrical compact. "The first contract," they inform us, "entered into with Performers, under the patent now held by the Directors of Covent-Garden Theatre, assigned a *large portion* of the nightly receipts to the Actors; consequently, the books of the Treasury were, originally, as open to them, as to the Patentee."

Whether we are to consider this remark as an *innuendo*, on the part of the *malecontents*, of the object to which they ultimately aspire, we shall not pretend to ascertain, though there have been Performers, and no doubt such there still *are*, (*qui capit, ille facit*) who have acted upon the principle here laid down, and insisted on a right of *partnership* with the Manager, who first dragged them forth from obscurity and indigence, to public notice and competency.

Waving, however, the consideration, in how far their zeal may have outstripped their judgment, and have beguiled them (to adopt a homely phrase) to

let the cat out of the bag, we must beg leave to offer a few animadversions on the *justice* of their argument. In alluding to an important change, which has taken place in the management and institution of Covent-Garden Theatre, they cautiously sink every object of collateral enquiry, and retaining, in their full extent, all the consequent advantages of that change to themselves, wish to engross, likewise, the partial benefits of the exploded system. Thus, they take no notice of the cause in which the ancient practice of assigning a portion of the nighty receipts to the Actors originated; which was, in fact, a substitute for wages. Their salaries being now paid regularly, without any deductions for the fluctuating receipts of the House, the old contract, bottomed on the principle of a *sharing* company, is, *ipso facto*, abrogated. Consequently, agreeably to the well-known adage—*Cessante causa, cessat effectus*—they have no longer a *partner's* right to inspect the accompt-books of the Treasury.

However, as the Proprietors, placing themselves in the situation of men engaged in mercantile transactions, do not think proper to submit their accounts to the cognizance and inspection of their *agents*, the *malecontents* are resolved to carry their point in defiance of opposition. They, accordingly, open a book of accompts of their own, and multiplying one hundred and sixty pounds, the sum required for the expences of a Benefit, with the number of acting nights in the season, amounting, on an

average,

average, to one hundred and ninety-two, obtain a produce of thirty thousand seven hundred and twenty pounds. This dexterous feat accomplished, they next stretch their powers of conjecture to their utmost capacity, but alas! in vain, to account for the possibility of an increased expence of three thousand eight hundred and forty pounds; or, in other words, an augmentation of *one-eighth*, in the whole comprehensive scale of the yearly disbursements of the Theatre, with its almost infinite list of *items*. We believe very few persons, who have embarked a large capital, in a speculation so intimately connected with the pressure of the times, and the accumulation of the public burdens, can estimate their increased expenditure at so low a rate. And if nothing more than this be necessary to *justify* (we quote their own words) the Proprietors in raising the charges of a Benefit to the Performer, it requires very little trouble to vindicate their conduct.

To prove, however, that their *scepticism* is well founded, they enter into a comparative estimate of the salaries of *ten** of the principal performers, contrasted

* In this instance, the *malecontent* Performers fall into an error, similar to that which they lay to the charge of Mr. HUGHES. In page 58, they accuse the Treasurer of melting down *ten* incomes into *eight*. By an *inverse* mode of computation, they magnify *nine* into *ten:* for it appears, that Mrs. H. JOHNSTON, was not under an engagement last season; of course, no salary is put against her name in Mr. HUGHES's estimate, page 18. She is *now* under a regular engagement, the amount of which, whatever it may be, (we have

trasted with the *sum-total* of the disbursements of the Theatre; and because, forsooth, the wages of *ten* of the leading Performers do not, (even with the neglect they have been guilty of, in not taking Mrs. H. JOHNSTON's salary, as *now* established, into the account) amount to *much more* than *one-tenth* of the *whole* of that *enormous* yearly expenditure, which they, with all their powers of computation, (of which they give the Treasurer a specimen in their *note*) find it so difficult and impracticable to reconcile with probability, they flatter themselves they have incontrovertibly demonstrated the fallacy of those arguments, founded on the accumulating yearly expences of the Theatre; which, according to their own acknowledgment, would justify the Proprietors in their augmentation of the charges of a Benefit.

Never has it been our wish, still less our practice, to "*break the bruised reed, or quench the smoking flax.*" We shall, therefore, gently pass over the *argumentum ad hominem*, respecting the salaries granted to Miss CATLEY, Mrs. YATES, the *late* Mrs. POPE, Mr. and Mrs. BARRY, &c. Nothing is more discordant to the principles on which we act, than odious and invidious comparison. It never falls to our lot to wound the feelings of individuals, but we experi-

---

have no wish to enter on *invidious* topics, especially when they concern the other sex) makes against the argument on which these *malecontents* ground, and hope to *justify* their scepticism.

ence

ence a more aggravated sense of pain, than the party to whom our animadversions refer. For this reason, we are willing to *take it for granted*, (we would even—such is our anxious desire to lean on the favourable side—readily admit a case of *still greater improbability!*) that *all* of the eight *malecontents* are, with respect to professional merit, characters *worthy* to be placed *on a par* with the eminent names just mentioned. But making this *concession*, we cannot refrain from asking, whether the arrangements of a Theatre are not, at the present day, conducted upon a more *enlarged* scale than formerly? A Manager might afford to give greater salaries to *principal* Performers, when his establishment was circumscribed to a smaller number of *servants*, and when, of course, the exertions of that *smaller number* bore a greater proportion to the *aggregate* of the attractions of the Theatre. But the case is essentially altered, when the exertions of the *individual* are less alluring to the public than *variety*, and when the domineering taste of the town inclines to the expensive charms of *music* and *scenery*, of *pageantry* and *sing-song*. Delicacy prevents us from making a *personal* application of this remark; otherwise, we should take the liberty of asking, whether Mr. ******, Mr. ****, Mr. †. †. ********, Mr. ******, with the whole force of their talents and accomplishments would, in the present temper of the times, prove as great a source of attraction, as a common *ballad-singer*, a *posture-maker*,

maker, a *grimacier*; a *harlequin*, or a *buffoon?* characters that might be engaged by the Manager, at *one-third* of the expence which he incurs by the enrollment of these *heroes* of the drama!

Reluctant as these *malecontents* are to admit the competency of the plea, on which the *Proprietors* rest the justification of their conduct, *viz.* the exorbitant rise which has taken place in every article of expenditure, they are *eager* to avail themselves of this argument, when it appears capable of being twisted and perverted to their own advantage. They can expatiate very eloquently, and very feelingly, on the dearness of provisions, and every *item* of necessary consumption, as far as these considerations involve their own personal comfort; but they are totally at a loss, it is "utterly beyond their conception," to comprehend the validity of this plea, when urged in favour of the Proprietors. So firmly are they convinced [what pity it is they cannot convince the public!] of their *right* to be admitted to an *equal share* in the profits of the firm, that they "make no doubt but the Town expects, that the Actors should *go halves* with the Proprietors, in the increased price of admission." They give the Proprietors *no credit* for the additional expences they have incurred by the enlargement of the Theatre, but arrogate to themselves the right of *participating* in the benefits of a speculation, towards which they have not contributed a *single shilling*; whilst the Proprietors, on the other hand, have hazarded a large

large capital in the undertaking. " The public, (we are told) no doubt expect that the *Actors* should reap the advantage of this measure in an *equal* degree with the *Proprietors*." With *their* expectations, *their* doubts and convictions, we have very little concern, except briefly to state, that the public, in case they interest themselves at all in squabbles of this nature, must naturally conclude, that the Performers receive their due proportion of benefit from the increased price of admission, by the additional *security* they obtain for the *regular* payment of their salaries. This is a subject, on which the public can form no other opinion than this, that the *Proprietors* of the Theatre are *compelled*, by existing circumstances, to raise the price of admission, in order to be in a capacity of fulfilling their *pecuniary* engagements to the Performers, of whose services they avail themselves, in the same manner as a merchant avails himself of the co-operation of his *Clerks*, to carry on the concern in which they have embarked their property, their character, and reputation.

The *malecontents* then make an attempt to substitute *presumption*, in the stead of proof and argument: " That the Performers should be taxed by the Proprietors, for the generosity of the public, in allowing the prices of admission to be advanced, is a question which, we *trust*, (these *leading* men seem to expect that all their *ipse-dixits* should be taken on *trust*) the Proprietors will willingly wave the discussion of." With all due submission to the *pre-*

sumptions of these gentlemen, we can see no reason why a Performer, who, for the time being, i. e. on his Benefit night, enjoys all the advantages of *Proprietorship*, with little or no *risk*, should not contribute his share towards the *additional expence* of that enlargement of the Theatre, which so essentially promotes his *additional receipts*.

We enter now on a *new* field of *argument*, if *insolence* and *inflation* can merit that title. Full of their own consequence, and puffed up with conceit, the Performers, we should say the *malecontents*, for the *major part* of the Performers (if, after the example of the complainants, we may be permitted to take things on *trust*, have, we hope, too much good sense to coincide with such doctrines) lose sight of their subordinate station, as *servants* and *agents* to a firm, and launch out into a wide range of speculation, on the *profit and loss* account of Theatrical enterprize. They have already convinced us, by their exercise in the rules of *multiplication* and *addition*, (see pages 18 and 26) that they have made some progress in *arithmetic*; and now their ambition prompts them to display their skill in the calculation of the different rates of interest, which money has a fair and legal right to fetch, according to the different modes in which it is laid out. But here, setting aside the *arrogance* of the measure, (for never can we reconcile ourselves to the principle, that *agents*, who are *richly* paid for their *services*, have a right to claim an *equal*, or, indeed, *any* share, in

in the *profits* of their *employers*, their *wages* being duly and regularly paid) they unfortunately split on the same rock of confusion, which they ran foul of in their former remarks on the yearly disbursements of the Theatre. Their calculations hinge entirely on the interest allowed, by custom, for a capital expended in building, which interest, with wonderful liberality, they are willing to fix at the rate of eight per cent. On these premises, they proceed to work a question in the *rule of three*, and multiplying the sum of £.95 15s. (which sum, with the addition of £.20 *now* required by the Proprietors, constitutes the increased charge on a Performer's Benefit since the year 1780) with the average number of nights of performance during the season, *viz.* one hundred and nine-two, find, in consequence of an *error* they commit in the process, that the *interest* amounts to £.18,384*, which, at the rate of eight per cent. gives a capital of £229,800.

All this would be very well, if their deductions were founded on just premises: but unfortunately they view the question in a very false light. The rate of interest on which they rest their argument, applies

* As these mathematical gentlemen have twice taken the pains to point out an error in the *Treasurer's* account, they will, doubtless, permit us to return the obligation, by rectifying a trifling blunder in *their* statement. The *interest*, instead of £.18,384, should be £.18,334, which, of course, at the above *per centage* of eight, gives a capital of £.229,175 We merely notice this error, *en passant*, as it furnishes a proof, that *inaccuracy* is not confined to *one* side of the question.

solely to the *bare walls* of a building. They seem to forget that the Proprietors accommodate the Performers on their Benefit nights, not with an *unfurnished* house, but with a Theatre equipped with every necessary article. Whether is it the Proprietors, or the Performers, that provide the dresses, the scenery, the music, the *property* of every description requisite on the occasion? At whose expence is the house lighted up? Are taxes, and the heavy burdens of *hazardous insurance* to form no *items* in the account? Does the individual, who speculates in *building*, (as this is the footing on which they appear inclined to discuss the point) subject himself to the payment of his tenant's taxes, parochial rates, insurance, &c.? Would he, saddled with these incumbrances, think eight per cent. a fair interest for money laid out in the erection or purchase of houses? Or, to sum up the whole in one word, are *furnished* lodgings to be obtained on the same terms with *empty* apartments?

But independant of these considerations, we must again urge our disapprobation of the *principle* on which these *malecontents* proceed. As they have not hitherto established their *right of copartnership* in the firm, we cannot accede to their claims for an *equal participation in the profits*. Neither are we of opinion, that the *servants* of a Theatre (we are not partial to the use of harsh terms, but when people appear *forgetful* of their station, it is proper they should be provided with a *monitor*) are entitled to *bring the*

Proprietors

Proprietors to book whenever they please, and to catechize their employers on the *profit and loss* accompt of the Theatre. Would a merchant (the case is perfectly in point) tolerate such conduct on the part of his clerks?

It appears, that Mr. HARRIS, in the course of the conversation which passed between that gentleman and the *delegates*, the morning subsequent to the first meeting of the *malecontents*, condescended to enter into a justification of the conduct of the Proprietors in raising the charges of a Benefit. He informed the *delegates*, that since the period of his own connexion with the Theatre, no less a sum "than forty thousand pounds had been expended for new scenery, and decorations of that nature." The *malecontents*, in reply, pretend that this heavy *item* of expence, has no right to be included in *their* building account of *bare-walls** ; as they are not entitled, by theatrical usage and prescription, to the representation of *new plays*, for a certain term after their first production. Now, if we admit the validity of this plea, as applying to the attractions of

* After having adverted to the curious principle on which the *malecontents* form their *building estimate*, we are the less surprized at their objection to admit any *item* but the *bare walls* into their architectural account. Probably they are so confident of their own amazing powers, and hold the public by so firm a tie, that they can dispense with the adventitious charms of *scenery*, &c. and feel themselves authorised to rest their hopes of a *Benefit bumper*, entirely on their own personal merit.

new

new scenery, (though we might possibly find some room for animadversion even on this topic) we still are firmly of opinion, that the Proprietors stand justified in carrying this branch of charge to the *sum-total* of the disbursements, on which their average of expences is founded; and the argument on which we rest our opinion, is plainly this—The Performer who takes a Benefit, builds his hopes of success more on his *connexions*, than on the intrinsic merit of the *play*; though we readily allow, that the latter is likewise an object of prudential consideration.—It follows, therefore, (and their *demand* of Orders proves the truth of our remark) that the candidate for *Benefit-charity* must acquire a title to the favours of his friends by reciprocal assiduities on his part. For the accomplishment of this purpose, *Orders* offer the most obvious and efficacious instrument. But this accommodation certainly becomes more desirable, and the obligation enhances its value, in proportion to the interest and attractions of the plays; with a *gratuitous* sight of which, the Performer, by the *indulgence* of Orders, is enabled to pleasure his acquaintance. Hence, as it is the natural disposition of mankind, (speaking in the aggregate) to make their gratification the standard and criterion of their gratitude, we are authorized in disputing the assertion of the *malecontents*, (see page 29) that they are no further interested in the expences of new plays, new scenery, &c. "than as wishing success to all endeavours of the Proprietors

tors for the entertainment of the public, and their own emolument." We have plainly proved, that the interest is *reciprocal*, between the Proprietors and the *Benefit Performers*; and that the success and emolument of the former, by *re-action*, operate to the advantage of the latter.

Again—it ought to be duly considered, that the advantage which the Performer reaps from the *indulgence* of Orders, is productive of a *diminution of the profits* of the Proprietors. It is very customary for persons in the middling walks of life, who have a predilection for Theatrical entertainments, to arrange a prudent plan, which equally consults their pocket and their love of pleasure. By virtue of a tacit compromise (not less understood, because not explicitly avowed; nor less binding in the court of honour, because not sanctioned with the formalities of a legal treaty) between the Performer, to whom the *indulgence* of Orders is granted, on the one hand, and the party who wishes to enjoy the fruits of that indulgence, on the other, it is settled that *A*, in consideration of certain opportunities of accommodation furnished by *B*, shall, on the Benefit night of the said *B*, manifest the grateful sense he entertains of *B's* civilities, by taking tickets to a certain amount, to be determined by *A's* own feelings and sense of propriety. Thus both parties become gainers by the compact; *A* sees a variety of plays at a very trifling expence; and *B*, on his Benefit, finds that *civility, like virtue, is its own reward.* The only losers

losers by the treaty, are the persons, whose *indulgence* furnishes *B* with the means of obliging *A*. *A*, whose passion for Theatricals would probably tempt him, under the restrictions of prudence, to go but *seldom* to the play, whilst he must purchase his admission every time by paying the *Proprietors*, now goes *often* in the course of the seafon, and *pays but once*—the *Performer*.

Yet, with these incontrovertible facts before their eyes, the *malecontents* have the hardihood to tell us, not only that they *derive no advantage* from the expences incurred by the Proprietors in the production of new plays, new scenery, &c. but very *modestly* propose, that a *reduction* should take place in the charge of their *Benefit nights*, in consideration of this very expence. "The Proprietors," they contend, page 29, "so far from carrying such expenditure to the Performer's account, ought rather to *abate* some portion of the actual expences incurred by him, on the consideration, that the many new, and well-decorated pieces, presented on *their own nights*, (the *malecontent* Performers have, however, the generosity to indulge the Proprietors with a few nights for their *own* emolument!) operate very materially to diminish the attraction of a Benefit; which, exhibiting only the old*, unadorned

* It is worthy of remark, that one of these very *malecontents*, who come forward with this mournful description of a *Performer's bill of fare*, was indulged with a New Play, in Five Acts, on his own Benefit.

pieces,

pieces, afford a *mournful contrast* to the Manager's abundance of *novelty and magnificence!*"—the attractions of which, they might have added, contribute greatly to extend the circle of our *Benefit* connexions, by enhancing the value of Orders.

As we are now entering fully, and at once, on the discussion of their *Benefit grievances*, which naturally involve the question respecting *Orders*, it may not be superfluous, as a necessary preliminary towards ascertaining the *rights* of both parties, to preface our remarks on this subject, with a *copy of the articles of agreement*, which form the bond of mutual contract between the Proprietors and the Performers. With *one* exception, we believe the whole body of the *malecontents* have, at different periods, subscribed to the conditions and stipulations contained in this deed.

ARTICLES OF AGREEMENT indented, made, concluded, and agreed upon this —— in the year of our Lord —— BETWEEN THOMAS HARRIS, Manager and Proprietor of the Theatre-Royal, in Covent-Garden, in the County of Middlesex, Esquire, of the one Part, and *N. N.* of the other Part.

The said *N. N.* for and in consideration of the sum of five shillings to him in hand, paid at and before the ensealing and delivery of these presents by the said THOMAS HARRIS, the receipt whereof is hereby acknowledged: AND ALSO in consideration o the covenants and agreements herein after contained on the part of the said THOMAS HARRIS to be kept and performed, DOTH hereby for himself, his executors, and administrators, covenant and agree, to and with the said THOMAS HARRIS, his executors, administrators, and assigns, THAT he the said *N. N.* shall and will, for and during the term of —— years, to begin and be computed from ——

according to the utmost of his judgment, power, and ability, act, sing, and perform all such parts and characters, in all tragedies, comedies, operas, masques, dramatic entertainments, interludes, dances, and other theatrical performances whatsoever, which shall be exhibited, represented, or performed at the said Theatre-Royal, or any other, wherein the said THOMAS HARRIS shall be interested or concerned, as by the said THOMAS HARRIS, or the Manager for the time being of such Theatre, shall at any time or times during the term aforesaid, be ordered, directed, or required; or of which notice shall be given, by advertisement in the public newspapers, or by affixing up the play-bills in the usual and accustomed manner: AND ALSO that he the said *N. N.* shall and will, during the said term, diligently and duly attend all and every the rehearsals or practices of all the theatrical pieces or performances wherein he the said N. *N.* shall be directed or required to act, sing, and perform: AND the said *N. N.* doth farther covenant and agree to pay to, or allow to be deducted and retained out of the payments herein after mentioned, by the said THOMAS HARRIS, or the Manager for the time being, to and for his own use and benefit, ALL and every sum and sums of money, which at any time or times within the term aforesaid, he the said *N. N.* shall or may incur, or be liable to forfeit, and pay for neglect or refusal to attend, accept of, study, practice, rehearse, or publicly perform, any part or parts, character or characters, as aforesaid, in such manner of payment or allowance, and in such proportions as are mentioned and expressed in the table of forfeits, affixed up in the Treasurer's Office of the said Theatre, for the inspection of all persons whom it may concern, and hath been perused and approved of by him the said *N. N.* before his sealing and delivery of these presents. AND the said *N. N.* DOTH farther covenant and agree in manner following, that he the said *N. N.* shall not, nor will, at any time during the said term, publicly act, sing, or perform any part or parts, character or characters, in any tragedy, comedy, opera, masque, interlude, dance, or other Theatrical performance, or in any entertainment of any kind or sort, upon any other stage, or in any other Theatre or place whatsoever, situate within the distance of

ten

ten miles from the Theatre-Royal in Covent Garden aforesaid, without the consent or licence in writing of the said THOMAS HARRIS, or the Manager for the time being of the said Theatre, first had and obtained. AND the said THOMAS HARRIS for himself, his executors, administrators, and assigns, in consideration of the covenants and agreements herein before contained on the part and behalf of the said *N. N.* to be kept, done, and performed, DOTH covenant, promise, and agree to, and with the said *N. N.* his executors, administrators, and assigns, THAT he the said THOMAS HARRIS shall and will yearly, and every year during the said term of —— well and truly pay, or cause to be paid, unto the said *N. N.* the sum of three pounds of lawful money of GREAT BRITAIN; AND ALSO, that in case, and whilst he the said *N. N.* shall well and duly keep and perform all and every the covenants and agreements herein before contained on his part and behalf to be kept and performed, and not otherwise, he the said THOMAS HARRIS for himself, his executors, administrators, and assigns, DOTH farther covenant and agree to, and with the said *N. N.* that he the said THOMAS HARRIS shall and will for and during the said term of years allow and pay, or cause to be paid unto the said *N. N.* the sum of —— for each night on which any Theatrical performance shall be publicly exhibited at the said Theatre-Royal, or any other Theatre wherein the said THOMAS HARRIS shall be interested or concerned, (the Wednesdays and Fridays in the Lent seasons always excepted,) which said sum of —— for each night as aforesaid, shall be paid weekly on the last day of every acting week at the Treasurer's Office belonging to the said Theatre, the said THOMAS HARRIS, or the Manager for the time being, first deducting thereout all and every sum and sums of money which he the said *N. N.* shall incur, or become liable to forfeit and pay, according to the covenant and agreement of the said *N. N.* herein before mentioned: AND FARTHER, that he the said *N. N.* keeping and performing all and singular the covenants and agreements herein made, and not otherwise; then, and in that case, the said *N. N.* shall be intitled to have *(here a blank is left for the specification of the Benefit)* during the acting season of the said term of —— years, he the said *N. N.* first paying the sum of one

hundred and forty pounds to the Treasurer of the said Theatre for the charges of such benefit play; and which sum is to be exclusive of all supernumerary expence:

PROVIDED always, and it is hereby agreed and declared to be the true intent and meaning of these presents, and of the parties hereto, that if at any time during the acting seasons of the said term of ——— he the said *N. N.* by sickness, lameness, or any other bodily indisposition or infirmity; or by any restraint, accident, or cause whatsoever, shall be absent from, or incapable of attending and performing at the said Theatre in manner therein above mentioned, then it shall and may be lawful to and for the said THOMAS HARRIS, or the Manager for the time being, to stop and retain to and for his own use and benefit, the said nightly sums of money, payable weekly as aforesaid, for and during all the time or times of such absence and incapacity: AND the said *N. N.* shall not have any claim or demand on him for the same, or any part thereof, any thing herein contained to the contrary notwithstanding. AND LASTLY, to the true performance of the covenants and agreements aforesaid, the said THOMAS HARRIS DOTH bind himself, his executors, administrators, and assigns, unto the said *N. N.* his executors, administrators, and assigns, in the penal sum of ——— of lawful money of GREAT BRITAIN firmly by these presents: and the said *N. N.* DOTH in like manner bind himself, his executors and administrators, unto the said THOMAS HARRIS, his executors, administrators, and assigns, in the like penal sum of ——— of like lawful money of GREAT BRITAIN firmly by these presents.

IN WITNESS whereof, the said parties to these presents have hereunto set their hands and seals the day and year first above written.

Sealed and delivered
(being first duly stamped) in the presence of

[*To be Continued.*]

The ORATORIOS commenced for the Lent Season on Friday the 28th of February, with a miscellaneous

laneous Selection from the works of HANDEL, under the auspices of the same director, whose exertions in this line have, for a series of years, contributed greatly to the gratification of the musical world. The manager has enlisted some new recruits in the vocal department, among whom Mrs. SECOND takes the lead. The absence of Madame MARA remains, however, a subject of just regret.

The *Oracle*, so termed, it should seem, παρ' ἀντιφρασιν, after the example of the grammarian's etymology of *Lucus*, *a non lucendo*, predicted to its readers, that Miss PARKE was engaged as the principal vocal performer. This false prophecy was followed up by a glorious *pun*; which, with the *Oracle*, always supplies the place of *wit*—indeed the *wit*, and the *prognostications* of this paper are much *upon a par*—"She," Miss PARKE, "is to be *seconded* by Mrs. SECOND, and where can a *better second* be found?"

But waving all comments of a ludicrous nature, we think the manager has, this season, rather circumscribed his efforts to gain the public favour. In the person of the young lady, who made her *debut*, under the auspices of Mr. MAZZINGHI, last year at Covent-Garden Theatre, he might have found a valuable acquisition to his band. The power and richness of Miss WATERS's tones, are admirably adapted to give energy and impression to the sublime compositions of HANDEL. These, however, are points of opinion, on which it rests with Mr. ASHLY to decide. We presume not to dictate,

dictate, but sincerely wish, that success may attend his meritorious exertions, which we regard as justly entitled to the patronage of every musical *amateur*, who wishes to see the science regulated by the elements of genuine taste.

THE REVIEW OF THE GERMAN THEATRE will be renewed, as soon as we have completed our *critique* upon the pamphlet published by the *malecontent* Performers of Covent-Garden Theatre; till which time, the continuation of our *Analysis* of Mr. MORTON's New Comedy, is unavoidably postponed.

ALFRED's Letter has been received, and will meet with due attention.

Another Poetical Epistle is come to hand, and will be made use of in the way most befitting its character

---

☞ In consequence of the misconstruction which some Readers have put on the reflections contained in our last number, respecting the TIMES, which we characterized as a *venal* print, the Editor of the DRAMATIC CENSOR feels it his duty explicitly to declare, that this *epithet* was not intended to apply to the Gentleman who conducts the Theatrical department of that paper, but to the character of the TIMES in general, as a print notoriously devoted to party.

☞ Correspondents are requested to transmit their communications, *post paid*, to the Editor, at W. JUSTINS's Printing Office, Pemberton Row, Gough Square, Fleet Street.